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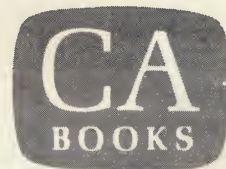
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Communication Arts Books

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FOR TODAY'S FILM-MAKER...

an encyclopedic guide to answer your every question on . . . the latest cameras, the standards, the vintage ones . . . the accessories . . . their proper operation and maintenance . . . where to buy or lease this equipment throughout the world.

THE TECHNIQUE OF THE MOTION-PICTURE CAMERA

By H. Mario Raimondo Souto

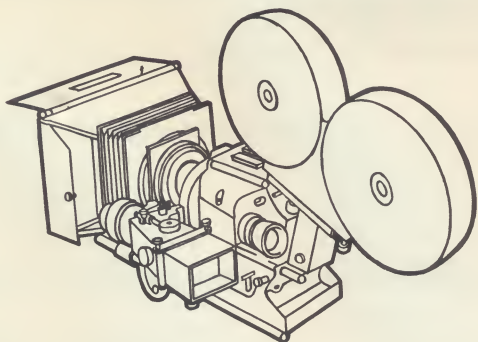
Here is the one book that will prepare you in advance for any piece of equipment you might encounter anywhere in the world. Better than that, it will help you match the equipment to the assignment and the location with greater efficiency, because it contains precise data on all the professional tools.

This compact book brings together and organizes widely-scattered information on the equipment now in use or in development--70mm, 35, 16, even the new Super 8--in the United States, Britain, Scandinavia, Europe, the U.S.S.R., India, Japan, Latin America, and so on. It offers you concise, detailed description of each model, backed up by illustrations, data tables, and a comprehensive index.

The author, a seasoned veteran of feature films, documentaries, and television, now heads his own production company in South America. The knowledge gained from this experience, plus his first-hand observation of American film centers, their equipment and techniques, is a must for the professional and the serious-minded amateur as well.

WHAT IS AVAILABLE TO YOU IN 35MM, IN 70MM?

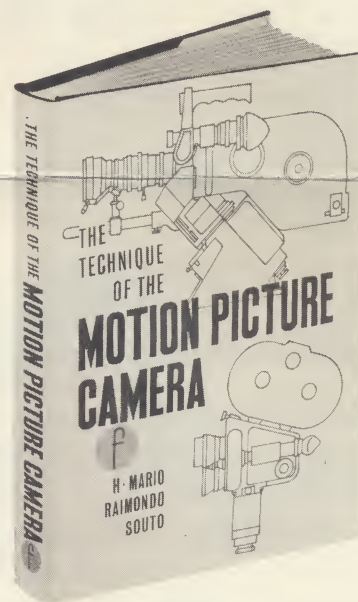
Each model of every principal manufacturer--Mitchell, Debie, Eclair Camé, etc.--is discussed in turn. The author systematically examines mechanical features, power units, controls, and viewfinders, pinpointing the special features of individual models.



You will find practical information

- ✓ a small, easily handled camera with 1,000 ft. magazine capacity
- ✓ one suitable for multiple exposures . . . shooting in tropical conditions
- ✓ a lightweight reflex that adapts easily to studio work
- ✓ a good choice for hand-held shooting

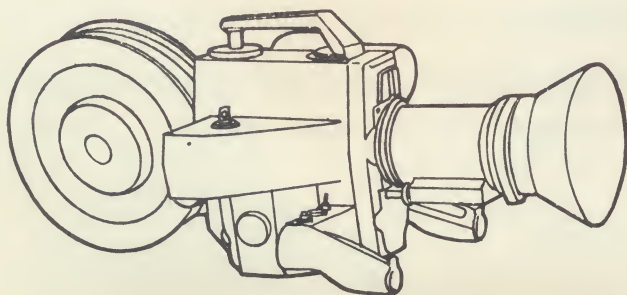
The book specifies what is needed in terms of optional equipment, modifications, and accessory supports for studio, field, sound-on-film, wide-screen and underwater work. The author even devotes some space to the vintage 35's--collectors items to some, workhorses still to others.



THE EXPANDING WORLD OF THE 16MM CAMERA

Responding to increased use of the small-gauge format by TV film and news units, and the independents, manufacturers have come up with several innovative designs. The author subjects these cameras to the same thorough examination as the 35's.

Besides telling you all about the mechanics, power-units and accessories of both silent and sound cameras, the author highlights most-wanted features among the newer models:



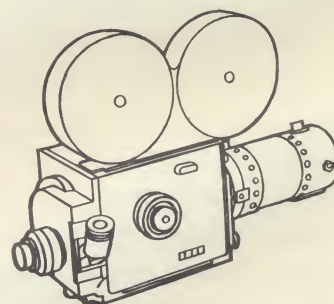
- ✓ the most advanced in automatic controls, hand-held operation
- ✓ one that records sound of the highest quality, yet is versatile enough for newsreel work
- ✓ the camera that permits fast panning without stroboscopic effects
- ✓ one offering a through-the-lens lightmeter

Not only the latest models, but the long-time favorites as well are given the same detailed coverage.

WHAT YOU WILL NEED FOR SPECIAL EFFECTS

Animation, time-lapse studies, stop-action sports analysis, missile-tracking and other special assignments often

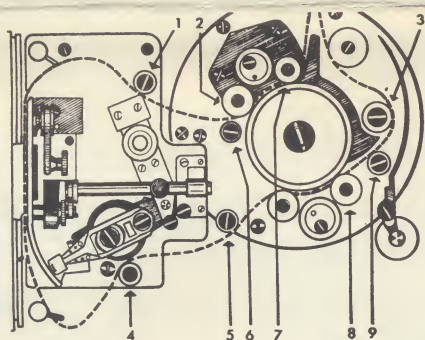
demand fully specialized gear -- on location or in the laboratory. This book covers low-, intermediate-, and high-speed cameras, as well as those which can handle two or three emulsions for special color processing.



HOW YOU CAN GET THE BEST PERFORMANCE FROM YOUR EQUIPMENT

Here is what to do and what not to do with the most widely used cameras of Europe and America. Special attention is paid to the lightweight models which receive heavy use from newsreel cameramen, documentary film crews, and low-budget production units.

What the author provides, in effect, is a brief manual on each camera.* You will continually turn to this section of the book for



- ✓ step-by-step film threading procedures
- ✓ tips for accident prevention when changing motors, lenses, magazines
- ✓ recommendations on lubricants, periodic spot checks
- ✓ instructions for attaching sunshades, matte boxes, and other accessories

You will also find helpful suggestions for removing dust and emulsion deposits from troublesome areas.

* NOTE: 15 pages of Tables at the end of the book -- English to Metric System conversion units; formulas for calculating exposure, lens opening, depth of field; comparative data on all the cameras described in the text, motors, available lenses, etc. There is also a world directory of manufacturers and rental agencies.

HOW YOU CAN GET SUPERIOR ARTISTIC RESULTS ON THE SET OR IN THE FIELD

The concluding section will furnish you with a handy wrap-up of shooting techniques. It offers reliable guidelines on

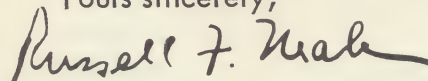
- ...good composition, framing, perspective, etc.
- ...proper technique for the hand-held footage
- ...the use of anamorphic lenses to correct distortion
- ...a new modification which doubles shooting time per foot of film
- ...recommendations for zooming, continuity and pace vital in spot news gathering
- ...new devices for stabilizing cameras mounted in automobiles and helicopters.

To round out this extraordinarily thorough guidebook, the author has prepared approximately fourteen pages of Trouble-shooting Charts. They will save you considerable time and frustration in pinpointing the cause of such problems as film damage, ghosting and poor focus. There is even a Glossary defining trade terms such as Rackover, Weaving, and Barney.

You are invited to examine THE TECHNIQUE OF THE MOTION PICTURE CAMERA for two full weeks without charge or obligation. When you are convinced of this book's day-in day-out value, send us your check for the amount shown on the order form plus a few cents postage and handling. Otherwise, return the book and owe nothing.

Use the convenient post-paid envelope to order your copy. Why not send it in now, while you're thinking of it?

Yours sincerely,



Russell F. Neale

P.S. We've included reviewer's comments on a few other books which deserve your consideration on the reverse page.

THE TECHNIQUE OF THE MOTION PICTURE CAMERA By H. Mario Raimondo Souto

An encyclopedic guide to the motion picture camera

- | | |
|------------------------------|--|
| 1. THE MOTION PICTURE CAMERA | Special effects cameras |
| Mechanical unit | Underwater cameras |
| Motor | 65/70 mm wide screen systems |
| Camera controls | The 8 mm format |
| Viewing system | |
| Detachable camera parts | 5. HOW TO OPERATE THE CAMERA |
| Camera accessories | Operation of 35 mm cameras |
| Mobile supports | Operation of 16 mm cameras |
| | Maintenance and lubrication |
| 2. SURVEY OF 35 mm CAMERAS | Operation and maintenance of batteries |
| Studio cameras | |
| Field cameras | 6. SHOOTING TECHNIQUES |
| Lightweight cameras | Focusing |
| Sound-on-film cameras | Composition or framing |
| Wide screen cameras | Hand-held camera |
| Vintage cameras | The anamorphic system |
| | Zoom or vari-focal lenses |
| 3. SURVEY OF 16 mm CAMERAS | The photographic report |
| Silent 16 mm cameras | Trouble shooting chart |
| Sound-on-film cameras | The mobile camera |
| Other 16 mm cameras | On the spot coverage technique |
| | |
| 4. SPECIALIZED CAMERAS | 7. TABLES |
| Low-and high-speed cameras | |
| Multiple film cameras | |

Edited by Raymond Spottiswood

263 pages ... illustrations, references, glossary, index .. \$14.50

OTHER AUTHORITATIVE GUIDES IN THE LIBRARY OF COMMUNICATION TECHNIQUES

THE TECHNIQUE OF SPECIAL EFFECTS CINEMATOGRAPHY

By Raymond Fielding. "...literally an encyclopedia of special effects cinematography dealing generally with (1) in-the-camera effects, (2) laboratory processes, (3) combinations of the two. It should stand for a long time as the standard work on the subject." -- Robert W. Wagner in Journal of the SMPTE.

396 pages, over 250 photos, diagrams, bibliography, index. \$15.00

THE TECHNIQUE OF FILM EDITING: Enlarged Edition

By Karel Reisz & Gavin Millar. This "classic text" on the problems of editing -- the choice of images, their timing and sequence -- which are the central core of film production, is a practical guide for film editors and TV directors. "The only publication covering both theory and practice." --Film Quarterly.

410 pages, over 200 photos and diagrams.

Clothbound \$13.50

Paperbound (Text ed.) \$7.20

THE TECHNIQUE OF FILM ANIMATION: Revised Edition

By John Halas and Roger Manvell. "A masterful job -- intelligently and simply written, always literate and imaginative -- every stage of the animation process is explained in detail." -- Business Screen. "Remarkably well illustrated, a must for any film-maker's library." --American Cinematographer.

362 pages, 250 photos, diagrams, glossary, index. \$10.95

THE TECHNIQUE OF DOCUMENTARY FILM PRODUCTION

By W. Hugh Baddeley. "Full practical knowledge which will be of value and interest to all serious makers of factual films..." -- J.P. Greenhill in NAEB Journal. "The book goes beyond the purely technical aspects of production by referring to such salient matters as casting, costuming, make-up, music, etc., and there are frequent reminders that imagination plays an important role in film-making." --Journal of the Screen Producers Guild.

268 pages, 63 diagrams, glossary, index. \$10.00

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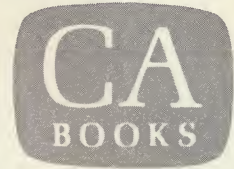
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NEW FOR TV BROADCAST MANAGEMENT PERSONNEL

COLOR TELEVISION: The Business of Colorcasting, edited by Howard W. Coleman, is an important new book for the professional and student. Covering virtually every aspect of color broadcasting from the manager's point of view, it gets right down to the basics of broadcasting. Eighteen experts from both sides of the Atlantic contribute their combined experience of more than 300 years in color broadcasting -- from audiences to advertising, make-up to merchandising, and programming to promotion.

You'll find thorough coverage of the four broad categories of the business of color TV, essential knowledge for the manager: Techniques of Color Television; Producing for Color Television; The Audience; and Doing Business in Color; plus a technical discussion on the three major color television systems. Appendices and a glossary of terms round out this volume, making **COLOR TELEVISION: The Business of Colorcasting** a working guidebook for the professional broadcast manager and his staff.

Color as a Business

Perhaps the most valuable part of **COLOR TELEVISION** is the very complete section on color TV as a business -- one that must be sold more effectively to audiences, to advertisers, to the community and even to the retailers who sell color sets. Here, the manager can gain added insight into the sales, advertising and promotion of color TV that is essential today. Competition in color broadcasting today forces the manager to become a better businessman than before.

You'll find out how to use the color "select" concept to your station's advantage; how color TV is compared to other color media such as ROP color, Spectra color, Hi-Fi color, and magazine color advertising, so that color TV is portrayed most advantageously; how color can be promoted to retail TV dealers to increase your audience; even how to charge for color.

And you'll see how experts have promoted color. Which promotions worked and which didn't. A three-part promotion beginning with preparation of the introduction of your station's colorcasting to how to become the dominant color station, right on through to maintaining color dominance is thoroughly analyzed.

Contents

The Dimensions of Color	The Impact of Color
The Basics of Color	Selling Color Television
The Electronics of Color Television	Color Promotion
Color Television Equipment	Advertising in Color
Color Production	The Local Station and Color
Colour in the Studio	A Sample of Local Color Station Activity
Color Film Production for Color TV	It's in Color -- So What?
Public Service Programming in Color	Colour Television Systems
Color in Television News	

COLOR TELEVISION: The Business of Colorcasting, edited by Howard W. Coleman, 287 pages, including diagrams and charts. \$8.95

BROADCAST MANAGEMENT, Radio-Television by Ward L. Quaal and Leo A. Martin

Likely to become a standard work in the field, this carefully balanced appraisal of management problems in commercial broadcasting is a comprehensive exploration of all the managerial aspects of American radio and television.

Set in historical perspective, the book analyzes problems concerned with such varied elements as audience, programming, engineering and technical factors, sales and profit management, personnel, professional involvements, and government regulations and their effects.

You'll find useful material on the growth of management opportunities, qualifications for station managers, the role of audience research and audience analysis in broadcasting, changes in audience, complete discussions on programming -- various formats -- sports shows, news, public affairs, both national and local for radio and TV. Examination of costs, the role of the manager's relationship with the engineering department, equipment concepts and costs, FCC violations, standards for color film, allocation tables, power increases, and more.

The business side of broadcasting is covered as well. National and local sales, functions of the sales manager, agencies and advertisers, preparation of sales presentations, how salesmen should be compensated, merchandising, publicity and the selling of color are thoroughly discussed.

Contents

The Status of Broadcast Management
The Station Manager
The Audience
Radio Programming
Television Programming
Broadcast Engineering

National Sales
Local Sales
The Management of Personnel
The Manager and Regulation
The Future

BROADCAST MANAGEMENT by Ward L. Quaal and Leo Martin, 272 pages, Clothbound \$8.95
Charts, tables, notes (Text) Paperbound \$5.60

THE TECHNIQUE OF TELEVISION PRODUCTION, Revised Edition by Gerald Millerson

Touching upon virtually every phase of professional television production, this volume strikes a good balance between theory and practice, offering well thought out artistic approach to the medium with clear and ample technical descriptions of the most complicated production processes.

440 pages, 1,180 illustrations, bibliography
Clothbound \$13.50
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THE TECHNIQUE OF EDITING 16mm FILMS by John Burder

This unusual book covers basic matters of film gauge, equipment and editing facilities, and the pure mechanics of film editing -- including a thorough discussion of sound editing. This is the most hazardous and baffling editing procedure to the beginner. Various forms of soundtrack, commentary, effects and arrangements for dubbing, preparation and use of opticals and titles, and negative cutting methods and their applications are fully and carefully analyzed and discussed.

152 pages, 41 diagrams, glossary. \$9.50

BEST TV & RADIO COMMERCIALS - Volume 2, edited by Wallace A. Ross

Here's how to "pick" the brains of the most creative Madison Avenue writers and producers safely, and at your leisure, when you're trying to come up with award-winning commercial ideas.

192 pages, about 900 illus., 16 pages of color. \$16.50

AUDIO CONTROL HANDBOOK For Radio and TV Broadcasting, 3rd Ed., Revised and Enlarged by Robert S. Oringel, Voice of America

This is the third edition of this standard text-handbook, expanded and brought up to date. "Without reservation, Oringel's book can be recommended to every one interested in the audio field, from the student to the seasoned professional, as well as to the inquisitive layman and responsible executive." -- Journal of the SMPTE

168 pages, 145 photographs and diagrams. \$7.95

THE TECHNIQUE OF THE TELEVISION CAMERAMAN by Peter Jones

Here's the complete book for camera technique for TV. Everyone from cameramen to broadcast managers will find this a useful addition to their working knowledge of the medium.

256 pages, 125 diagrams, glossary

\$10.00

THE TECHNIQUE OF FILM EDITING, Enlarged Edition, by Karel Reisz and Gavin Millar

Here is a living classic in film literature. No other book on the cinema, either in English or in any other language, has been accepted so universally and consistently by so many for such a long time. Pooling the knowledge and experience of a committee of 10 distinguished film makers called together by the British Film Academy. The material they collected was compiled and written by Karel Reisz, now one of Britain's top film directors.

410 pages, over 200 photos, diagrams. Bibliography, appendix, glossary and index.

	Clothbound	\$13.50
(Text)	Paperbound	\$ 7.20

TELEVISION: THE CREATIVE EXPERIENCE. A Survey of Anglo-American Progress.
Edited by A. William Bluem and Roger Manvell

Here are 37 essays and dialogues by 63 leading writers, producers, directors, performers, technicians and educators, covering a wide range of TV theory and practice.

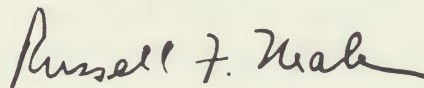
Two distinguished journals -- Television Quarterly in the United States and the Journal of the Society of Film and Television Arts in Great Britain -- have both been a platform and a source of ideas to responsible TV and film executives. This book represents the best of what has been written and said on both sides of the Atlantic by the editors of these two journals.

328 pages.

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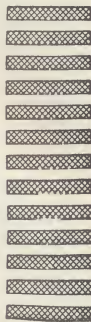
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The Library of Communication Techniques

Published in association with Focal Press Ltd., London, this is an inter-related series of which *Film Quarterly* said: "Particularly to be commended, these books provide an almost complete basic library in television and motion picture techniques." The Library now includes (each 5½" x 8½", clothbound):

The Technique of Documentary Film Production
by W. Hugh Baddeley

The Technique of Editing 16mm Films
by John Burder

The Technique of Film Animation, Revised
by John Halas and Roger Manvell

The Technique of Film Editing, Enlarged Edition
by Karel Reisz and Gavin Millar

The Technique of Film and Television Make-up
by Vincent J-R Kehoe

The Technique of Film Music
by Roger Manvell and John Huntley

The Technique of the Motion Picture Camera
by Mario Raimondo Souto

The Technique of the Sound Studio
by Alec Nisbett

**The Technique of
Special Effects Cinematography**
by Raymond Fielding

The Technique of Television Announcing
by Bruce Lewis

The Technique of the Television Cameraman
by Peter Jones

The Technique of Television Production, Revised
by Gerald Millerson

The prices in this catalogue are as of July 1, 1968 and are subject to change.



THE TECHNIQUE OF FILM EDITING

ENLARGED EDITION

by KAREL REISZ and GAVIN MILLAR

Here is a living classic of film literature. There is no other book on the cinema, either in English or in any other language, that has been accepted so universally and consistently used by so many for such a long time. It pools the knowledge and experience of a Committee of 10 distinguished film-makers called together by the British Film Academy under the chairmanship of Thorold Dickinson, Professor of Film, University College, London. The material they collected was compiled and written by Karel Reisz, now one of Britain's top film directors.

What was thus produced is more than a conventional textbook. It bases its argument on practical examples — excerpts from many famous films are analyzed by or with the help of the makers. It avoids hard and fast rules but states the problems as they arise in practice and proceeds from there.

Film director Anthony Asquith said on publication: "I am quite certain that this book must become a standard work." The book has become a standard work to the extent of being reprinted 15 times in 15 years — without a word being changed. Now for the first time, a new second section has been added to the established text by a young film director, Gavin Millar, to take into account the new approach and increasing sophistication that the 1950's and 60's have brought to film-making. This extensive new section traces, with many illustrations, the changes born of the wide screen, the *cinéma vérité*, the documentary film of ideas, the *nouvelle vague*, and the very personal impact of *avant garde* directors, working both for film and television.

410 pages, over 200 photos and diagrams,
bibliography, glossary, index.

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THE TECHNIQUE OF FILM ANIMATION

REVISED EDITION

by JOHN HALAS and ROGER MANVELL

This standard text has been updated, enhancing its usefulness to film makers. Opinions about the future promises and prospects of the art are discussed by seven highly experienced producers and directors in animation. New developments and trends in content as well as technique are covered. Articles on computer animation and mathematics in aid of animation are among other of the new material. "A masterful job, intelligently and simply written, always literate and imaginative, every stage is explained in detail." —**Business Screen.**

362 pages, 250 photos, diagrams, glossary, index.

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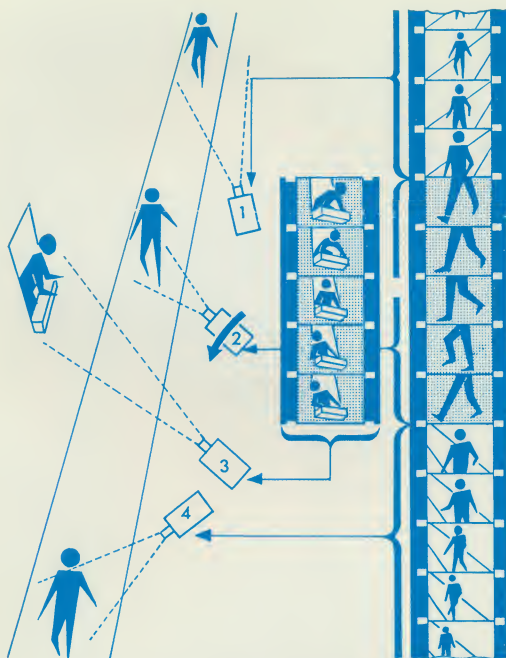


FILM AND TV GRAPHICS

edited by WALTER HERDEG, text by JOHN HALAS

Outstanding examples of graphics for films and television are presented from all over the world. "A remarkable sampler of achievements, lavishly illustrated with b/w and color reproductions. Originally conceived for movies and TV shows, these examples offer an extraordinary wealth of pictorial invention in a wide diversity of personal styles, methods, and media." —**Film News.** "A beautiful and inspiring book, the graphics indicate a new integrated art of graphics plus filmic development far beyond the cel animation of the Disney era." —**Art Direction.**

200 pages, 9½" x 12", 1079 illustrations, 122 in color. \$16.50



THE TECHNIQUE OF EDITING 16mm FILMS

by JOHN BURDER

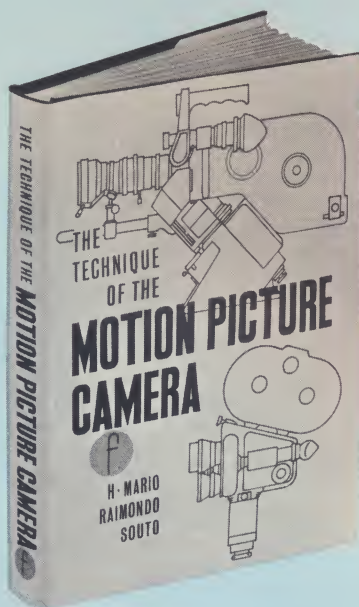
The last decade has seen a rapid and widespread increase in the use of 16mm. film for both industrial and entertainment purposes—including its use as the established medium of TV production. Editing techniques are now so complex that a would-be editor can hardly pick them up as he goes along, nor can a teacher or co-worker find time to give him more than a sketchy picture of the essential working knowledge.

John Burder's extensive editing experience enables him to clarify points which are rarely discussed or documented, but which editors are nevertheless expected to know about. Starting with basic matters of film gauge, equipment and editing facilities, the author goes on to discuss the pure mechanics of editing, as it is this that usually proves most hazardous, if not baffling, to the newcomer. The various forms of soundtrack, commentary, effects and arrangements for dubbing are examined alongside their respective operations on the visual side. The preparation and the use of opticals and titles are fully explained, and so are negative cutting methods and their applications.

This is an eminently practical, how-to-do-it book on a vital phase of creative film-making, on which there is much literature, but none at the down-to-earth level of craftsmanship to which this new book is devoted.

152 pages, 41 diagrams, glossary, index.

\$9.50



THE TECHNIQUE OF THE MOTION PICTURE CAMERA

by MARIO RAIMONDO SOUTO

This is the first comprehensive study of the modern film camera in all its forms, from the 70mm giants of the wide screen to the new Super 8s coming into use. It includes invaluable comparative material on virtually all the film cameras from all over the world. The illustrations, both of camera models and of individual and inaccessible components are unusually complete. "This volume is the latest in the uniformly excellent series of **Communication Arts Books**. The author must be commended for doing a thorough research job and for including much useful data and information that will particularly benefit the student or inexperienced cinematographer."—**The American Cinematographer**.

272 pages, 141 line drawings, index.

\$14.50

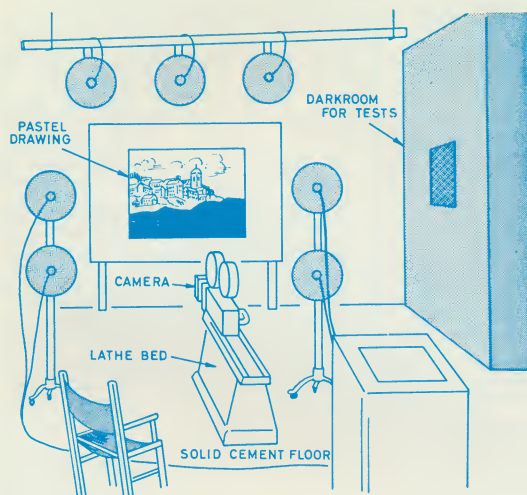
ABC OF FILM AND TV WORKING TERMS

by OSWALD SKILBECK

"The international character of much of today's film and TV production gives to this dictionary of British origin an undeniable usefulness. The American user will find it valuable not only for working in studios here but also abroad, where the same terms have a somewhat different meaning."—**Film News**.

160 pages, illustrated, dictionary-index.

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THE TECHNIQUE OF SPECIAL EFFECTS CINEMATOGRAPHY

by RAYMOND FIELDING, University of Iowa

"This is a thorough, precise and scholarly work, reflecting the author's competence and his background in the history of the motion picture. The book is literally an encyclopedia of special effects cinematography dealing generally with (1) in-the-camera effects, (2) laboratory processes and (3) combinations of the two. It should stand for a long time as the standard work on the subject."—**Journal of the SMPTE**. "Thanks to this book, producers of modestly budgeted films can now discover the mysterious world of 'trick photography.'"—**Film News**

396 pages, 250 photos, diagrams, bibliography, index.

\$15.00

SCREEN WRITING AND PRODUCTION TECHNIQUES

by CHARLES W. CURRAN

In this concise manual are all the basic facts about the production of non-theatrical motion pictures, TV commercials, and filmed, taped and live TV programs: all presented in everyday non-technical language, and including actual cost breakdowns.

240 pages, photos, charts, glossary.

\$4.95

THE TECHNIQUE OF FILM AND TELEVISION MAKE-UP

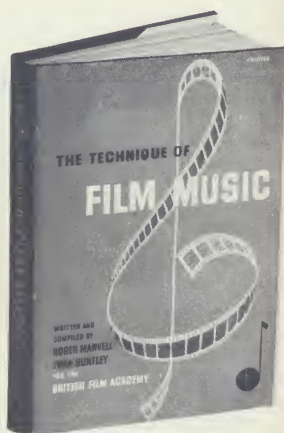
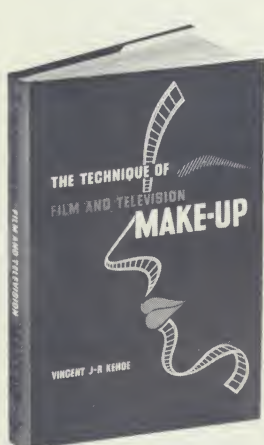
by VINCENT J-R KEHOE, R.C.M.A.

"The most authentic, best illustrated and most practically written book of its kind that we have yet seen. Highly recommended."—**Library Journal**. "Written by someone who knows the whole thing from A to Z and who has covered the whole subject thoroughly. The copious illustrations cover every detail and give exact and full instruction to amplify the written word."—**British Journal of Photography**.

"An impressive compendium of useful information."—**Television Film**. "The most thorough treatment on the methods of make-up, both black-and-white and color, this is a veritable handbook."—**Journal of SMPTE**.

260 pages, 70 photos, 150 diagrams, charts, formulas, sources of materials.

\$10.00



THE TECHNIQUE OF FILM MUSIC

by ROGER MANVELL and JOHN HUNTLEY

"With the assistance of highly qualified experts, this book capably discusses the basic principles of musical composition for films, the various functions of film music, and techniques used in sound recording."—**Film News**. Illustrated by references to scores from famous feature films, other types of film music are also examined. Includes an index of British and American recordings of film music.

299 pages, 126 photos, 150 diagrams.

\$11.50

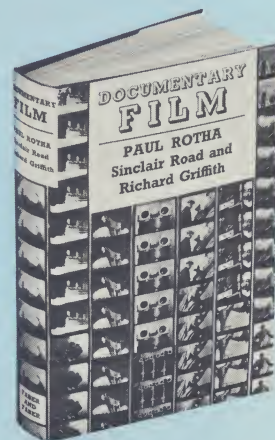
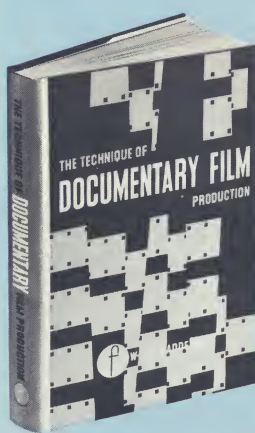
THE TECHNIQUE OF DOCUMENTARY FILM PRODUCTION

by W. HUGH BADDELEY

"Full of practical knowledge which will be of value and interest to all serious makers of factual films, this book is particularly well organized and clearly written."—**NAEB Journal**. "The book goes beyond the purely technical aspects of production by referring to such salient matters as casting, costuming, make-up, music, etc., and there are frequent reminders that imagination plays an important role in film-making."—**Journal of the Screen Producers Guild**. "A comprehensive text written in a style within the grasp of the average layman, it is straightforward in approach and sprinkled with anecdotes. It moves along with conversational ease, pausing only to clarify an important technical point."—**Television Quarterly**.

268 pages, 63 diagrams, glossary, index.

\$10.00



DOCUMENTARY FILM

by PAUL ROTH in collaboration with
SINCLAIR ROAD and RICHARD GRIFFITH

"Here one of the great film historians of our time deals with the social philosophy of documentary film and its evolution, and explains the principles and techniques of production using as a basis the example of over 700 films."—**NAEB Journal**. "This book contains more ideas and more worthwhile information than is to be found in the whole of the rest of documentary literature."—**British Film Quarterly**.

476 pages, 64 pages of photographs.

\$10.00

COLOR TELEVISION

THE BUSINESS OF COLORCASTING

edited by **HOWARD W. COLEMAN,**
A. C. Nielsen Company

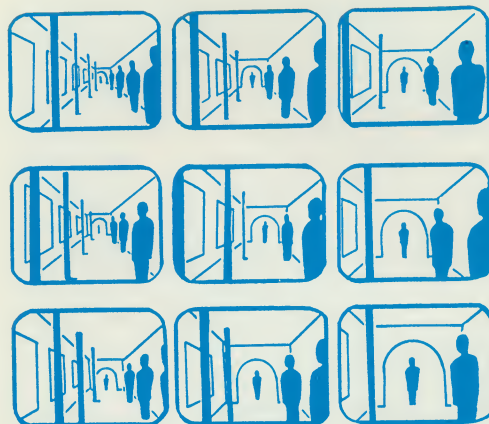
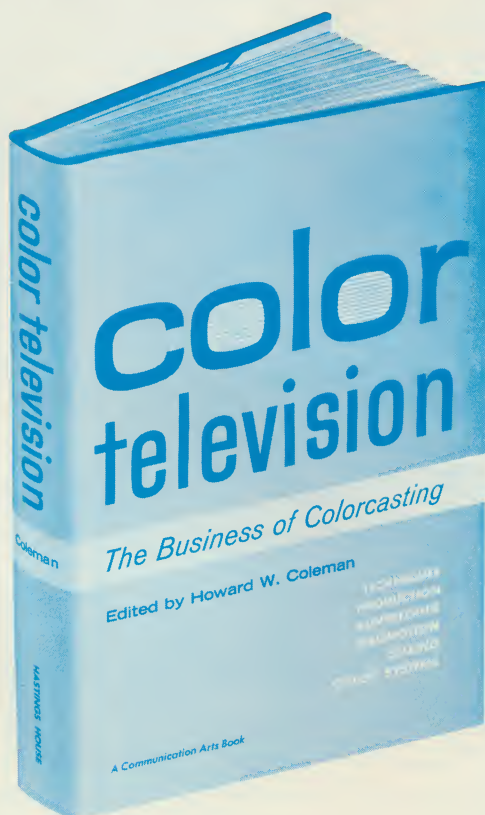
This survey of color television is a thoroughgoing and authoritative exploration of the components that make colorcasting a vital communications force. Seventeen chapters cover the subject in these broad sections: **The Techniques of Color Television—Producing for Color TV—The Color Television Audience—Doing Business in Color** (sales, promotion, advertising, and local station operations). The final part includes an authoritative British contribution on **Color TV Systems**, and a summing-up of the problems by the editor of the book.

Almost without exception, the 20 contributors to this volume have been in the industry from the day color TV became a practical offering to the public—and in many cases were present for the dawn of black-and-white as well—for a total professional life of 329 years!

Appendices of industry data and a useful glossary of United States and British terminology round out this timely and down-to-earth book.

288 pages, 2 pages in color, diagrams, charts.

\$8.95



THE TECHNIQUE OF TELEVISION PRODUCTION

REVISED EDITION

by **GERALD MILLERSON**

Now revised and updated throughout to reflect the latest techniques, and with a new chapter on color TV, this text consolidates its leadership as the standard in the field. **Television Age** said: "There is little in TV that is not at least once-covered in this very thorough and intelligently written book. There are very few who could not profit from the vast bulk of the material and the clarity of its presentation." "This text touches upon nearly every phase of professional television production. It strikes a nice balance between theory and practice, offering, on the one hand, a well thought-out aesthetic with which to approach the medium and, on the other hand, clear and ample technical descriptions of even the most complicated production process."—**Business Screen**.

"The chapter on lighting for television is superb, while that on visual and aural effects generates dozens of ideas that one aches to try out. In the realm of directing and pictorial composition this book is excellent. The chapter on pictorial composition is the most valuable and comprehensive exposition of its kind, and there is a fascinating chapter on production imagery."—**Journal of Broadcasting**.

"This is not a glib, surface-only book concerned with methods and techniques. It continually digs deeper with a detailed analysis of why production decisions are made. There is a sureness and preciseness in the writing. A serious student of television will find the book both informative and challenging."—**Television Quarterly**.

440 pages, 1,160 illustrations, bibliography.

Text edition (paper)
Cloth

\$ 7.20
\$13.50



Coming — to be published in September 1968 . . .

TELEVISION NEWS

WRITING — FILMING — EDITING — BROADCASTING

by IRVING E. FANG, ABC-News

Analyzing in detail the who, what, when, where, and especially the **how** of television newscasting, this comprehensive book examines all the skills required by the TV journalist—writing, filming, editing and broadcasting. Sources of news stories; interviewing techniques; writing and editing decisions; writing style; use of camera, sound, editing and video equipment; integrity and broadcasting standards are just some of the topics that are covered. "The television journalist, like any other journalist, must dig out his news, cover it adequately, prepare it clearly and present it skillfully. It is to these tasks that this book addresses itself," Dr. Fang observes in his Preface. Numerous excerpts of actual scripts, informative photographs and diagrams, and a glossary round out the text.

About 320 pages, over 50 illustrations, notes, an extensive glossary, 4 appendices, index.

Text edition (paper) **\$6.00**
Cloth **\$9.50**

Coming — to be published October 1968 . . .

RELIGIOUS TELEVISION PROGRAMMING

edited by A. WILLIAM BLUEM, Syracuse University

This authoritative survey, commissioned by the Television Information Office in 1967, examines the current status of religious television programming in America, primarily at the local level. Covered is a wide range of programs including: religious information, orientation and education; young people's programs; seasonal, holiday and memorial programs; and programs of worship, inspiration, meditation. Practical guidelines for the religious program planner together with useful references round out this book which will be a primary reference source on television programming for all denominations.

About 232 pages, with 8 pages of illustrations. In prep.

BROADCAST MANAGEMENT

RADIO — TELEVISION

by WARD L. QUAAL and LEO A. MARTIN

This comprehensive exploration of all the management aspects of American radio and television was written to challenge both present and future broadcast management executives. "In an era of social change, unprecedented in nature," the authors point out, "an institution as dynamic as broadcasting cannot afford complacency. It must face a future which will require many changes and it must come to accept greater commitments to social leadership."

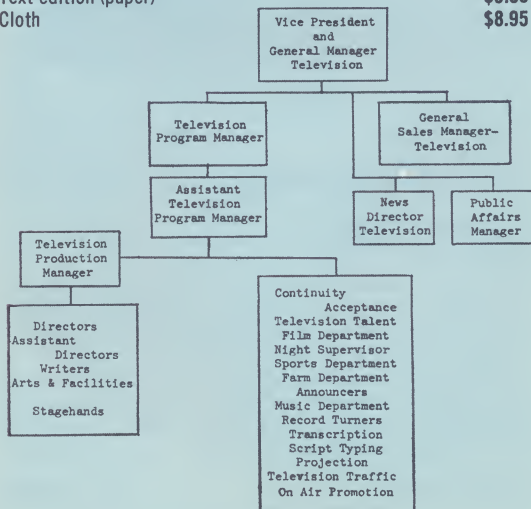
The problems which are analyzed here are considered from an historical perspective and include such elements as the audience, radio and television programming, engineering and technical factors, national and local sales, profit management, personnel matters, and government regulation and its effects. A provocative section on the future aspects of station management, including satellite communication, ends the book. The authors do not attempt to set down prescriptive standardized procedures, but rather aim to suggest areas for improved managerial leadership.

The authors combine a broad background of distinguished service in the industry and communications education. **Ward Quaal**, president of WGN Continental Broadcasting Co., Chicago began in radio before commercial TV was launched. **Leo Martin**, chairman of the Television-Radio Department at Michigan State University has been concerned with broadcasting education for 30 years. They present a carefully balanced and sober appraisal of management problems.

This volume inaugurates a series, **Studies in Media Management**, under the editorship of Dr. A. William Bluem, Newhouse Communications Center, Syracuse University.

272 pages, charts, tables, notes, index.

Text edition (paper) **\$5.60**
Cloth **\$8.95**



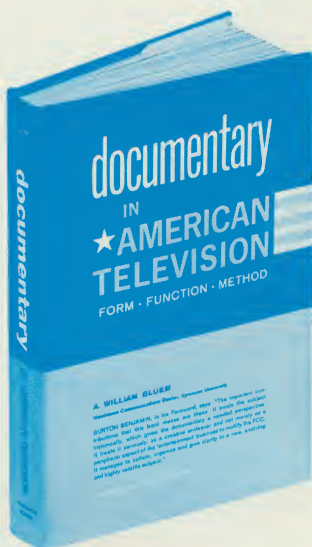
DOCUMENTARY IN AMERICAN TELEVISION

by A. WILLIAM BLUEM, Syracuse University

This knowledgeable, sometimes controversial, book presents a critical analysis of the documentary movement in American television. Covered are: its history, its forms and functions, its achievements, its problems and prospects, its shapers. "Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years."—Lawrence Laurent in the *Washington Post*. "Dr. Bluem is one of those rare birds who combine scholarship with analytical insight into media effects with an expert understanding of media craftsmanship. He has an insider's familiarity with production technique. And he writes in language that is crisp and clean and often entertaining."—Leo Bogart in *Public Opinion Quarterly*. "A useful book today, it will become invaluable as a reference work in years to come."—Willard Van Dyke in *Film Comment*.

312 pages, 100 photographs, extensive notes and bibliography, appendices, index.

\$8.95



TEACH WITH TELEVISION:

A GUIDE TO INSTRUCTIONAL TV. SECOND EDITION

by LAWRENCE F. COSTELLO and GEORGE N. GORDON

A practical manual showing how to produce and use televised instruction effectively on all educational levels from school through college. "This is a good basic book in the field. The style is clear and direct. The authors do not try to 'sell' any particular or 'professional' point of view, and they successfully avoid preoccupation with technical devices and gadgetry."—Armand L. Hunter in *Television Quarterly*. "This most interesting and informative book should be read by everyone engaged in the field of education regardless of his respective discipline. The style is most pleasing—erudite, but clear and down-to-earth. Many readers will appreciate for the first time the possibility of a means for providing masses of students with extraordinarily great teachers."—*American Journal of Pharmaceutical Education*.

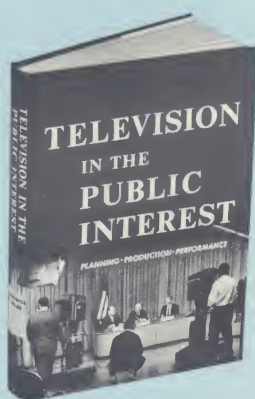
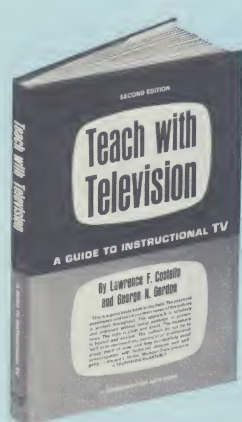
192 pages, illustrations, notes, glossary, index.

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TELEVISION IN THE PUBLIC INTEREST

PLANNING, PRODUCTION, PERFORMANCE

by A. WILLIAM BLUEM, JOHN F. COX, and GENE McPHERSON

"A valuable guide to the layman wanting to use television for community public-service causes or projects, this takes up every basic TV problem or situation."—*Television Age*. "Extremely readable and easily comprehended."—*Quarterly Journal of Speech*.

192 pages, 88 illus., glossary, index.

\$6.95

MASS MEDIA AND COMMUNICATION

edited, with an INTRODUCTION and NOTES by CHARLES S. STEINBERG, CBS Television Network

"Dr. Steinberg's collection of 26 articles in which he has sandwiched in valuable, terse comments, takes in all the mass media. It is plain that he is concerned with how each functions, with the problems and potential of each and, finally, with the course each might take to stimulate citizens toward intelligent value judgments."—*Washington Post*. "A comprehensive study of the history, structure and function of the much discussed media, this succeeds admirably in its objective, offering not only information but a stimulus to reflective and intelligent thought as well."—*Journal of the Screen Producers Guild*.

This is the first volume in *Studies in Public Communication* under the editorial direction of Dr. William Bluem, Syracuse University.

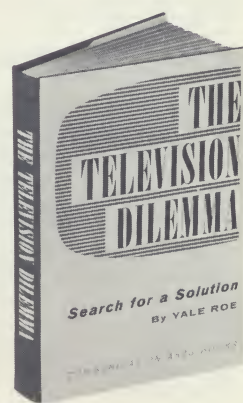
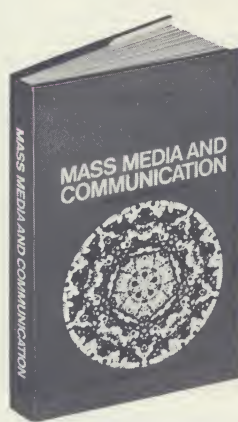
544 pages, appendices, index.

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THE TELEVISION DILEMMA

SEARCH FOR A SOLUTION

by YALE ROE

"If more figures in the industry were to discover their own voice and apply it more thoughtfully to their problems, as Mr. Roe has, TV's stature might ascend spectacularly."—Jack Gould in the *New York Times*. "This frank evaluation is a welcome balance for the usual 'vast wastland' view of TV."—*Library Journal*.

176 pages, indexed.

\$4.50

TELEVISION STATION MANAGEMENT

THE BUSINESS OF BROADCASTING

edited by YALE ROE

"A useful, practical introduction to the television communications-business complex described accurately and clearly, with thoroughness and candor, by 17 industry professionals. Here is the **real world of television.**"—**Television Quarterly.** "This anthology covers nearly every aspect of television management, from engineering to economics, from programming to sales. Because it is so unusually comprehensive, the book would make an excellent textbook for courses in communications and broadcasting."—**Printers' Ink.** "Some 17 experts in the broadcasting field contribute to this work, supplying a survey that is intelligent and readable. They are well qualified to write about their subjects while spanning the country from large to small markets."—**Journal of the Screen Producers Guild.** 256 pages, illustrated.

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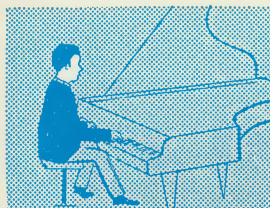
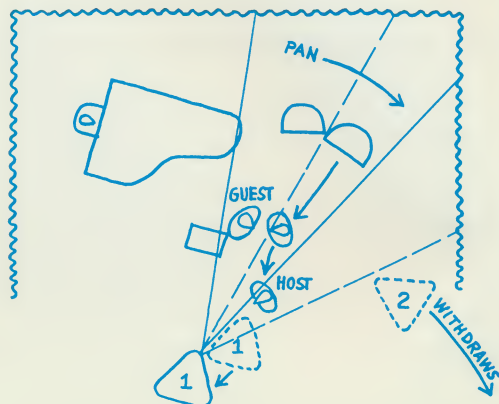
Coming — to be published October 1968 . . .

THE TV DIRECTOR/INTERPRETER

by COLBY LEWIS, Michigan State University

This down-to-earth book is designed to help beginning television directors convey the meaning of the action which passes before their cameras so that, on reaching its viewers, it is **evident** (clear to the vision and understanding), **engrossing** (fully occupying the mind and attention) and **effective** (producing the intended result). Principles for achieving these "three E's" are addressed directly to the reader and exemplified by actual situations, including the learning experiences of students in the author's directing classes. Thus the book serves to minimize what the instructor needs to say during periods in studio, allowing students maximum time to learn by doing.

About 256 pages, 100 diagrammatic illustrations. In prep.



THE TECHNIQUE OF THE TELEVISION CAMERAMAN

by PETER JONES

"Both as a valuable addition to the literature of television production and as a thoughtful, useful manual this book should experience a very minimum of obsolescence over the decade ahead. Moreover, it is extremely well written—filled with helpful hints, practical suggestions and operating rules. This book should be as exciting to the student or beginner as it is informative."—**Journal of the SMPTE.** "Many not so new to television—directors, program planners, etc.—will find it helpful too."—**Industrial Photography.**

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AN INTRODUCTION TO BROADCASTING.

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Six well-known educators present a basic understanding of the major areas of television broadcasting. "This is an effective and constructive overview of the medium quite uncommon in courses and texts designed as an introduction to a course sequence. Hilliard has put together an effective text that is informative, constructive, and well applied with examples to serve as bases for practice exercises and projects."—**Southern Speech Journal.** "This is a good introduction to broadcasting written by professional contributors."—**Television Information Office, Careers Guide.**

256 pages, 75 illustrations, notes, index.

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\$6.95

THE TECHNIQUE OF TELEVISION ANNOUNCING

by **BRUCE LEWIS**



This is the only book that covers all facets of television announcing completely. "The usefulness of this comprehensive manual to professionals active in the announcing craft and to those aspiring at such work stems from the thoroughness of the book's coverage and its style which avoids whenever possible overemphasis on technical terms."—*Journal of the SMPTE*. "Surprisingly comprehensive and simulating, there has been no text book on this subject heretofore, and very little guidance from any other source, so that the author makes a much needed contribution."—*Journal of the Screen Producers Guild*.

288 pages, 18 diagrams, glossary, index.

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HOW TO ANNOUNCE FOR RADIO AND TELEVISION

edited by **WILLIAM I. KAUFMAN**

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Specific advice on the business aspects of acting. "Sound and down-to-earth data."—*Today's Speech*.

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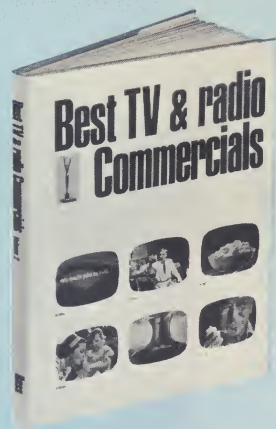
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Volume 2

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192 pages, 8½" x 11", 800 photos., 16 pages in color.

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THE TELEVISION COPYWRITER

HOW TO CREATE SUCCESSFUL TV COMMERCIALS

by **CHARLES ANTHONY WAINWRIGHT**

Written by a veteran TV commercial maker, this book examines the creative process in detail—from idea to finished film. It takes you behind the scenes—into casting meetings, on the set, through the entire process from conception to completion. "All there is to know about TV commercials is given the definitive treatment here with guidelines (special sections) from 25 of the industry's leaders."—*Variety*. "The author knows television and he knows advertising. He writes with authority, and has done a commendable job of integrating the many viewpoints."—*Journalism Quarterly*. "The advice is sound and practical, well-detailed and illustrated."—*Hollywood Reporter*.

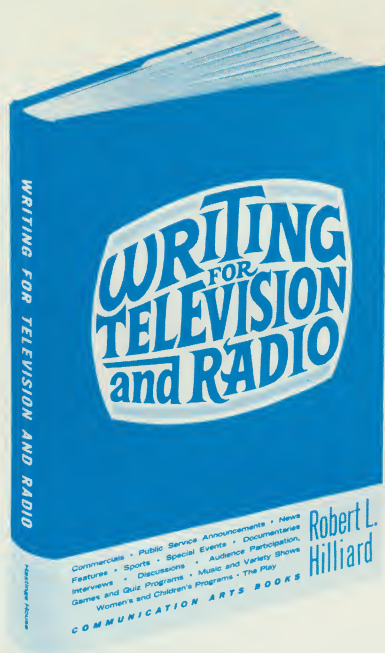
320 pages, 100 illustrations, index.

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WRITING FOR TELEVISION AND RADIO

2ND EDITION.

by ROBERT L. HILLIARD, F.C.C.

This is an updated version of a highly praised text adopted by more than 100 colleges and universities. It is practical for home study, too, as the book includes end-of-chapter exercises and notes. "Breaking into the business of broadcasting ought to be easier after reading this thoughtful and practical radio and television text. It uniquely combines the relationship of the broadcast writer with others of the mass media, and provides down-to-earth considerations for the writer in station, network or agency. Whatever the chapter—news and sports, special events, features and documentaries—the sample scripts give the chapters breadth and the reader helpful ideas on techniques and style. An invaluable reference instrument for both the student and for the practitioner. Its value to the journalist is a clearer understanding of the specialized writing of the broadcast media."—**Quill and Scroll**.

"Hilliard's text is the best to date on writing for television, and each of the aspects is illustrated profusely. One of the very nice things about this book is the handling of special events, features and documentaries, for Hilliard concentrates on the local scene and what the local radio or TV station can do. The discussion of writing the children's program is excellent and recommended."—**Journal of Broadcasting**.

320 pages, sample scripts and excerpts, index.

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AN INTRODUCTION TO THE SOUND MEDIUM

edited by ROBERT L. HILLIARD, F.C.C.

Radio has not only survived the "decline" expected with the advent of television, it has grown impressively in audience, impact and total revenue. Until now, however, there has been no up-to-date basic text on the principles and techniques of **modern** radio broadcasting. In developing this book on the "what" and "how-to" of radio, it was decided to approximate the kind of information the reader might receive if enrolled as a student at a good university. To this end, each of the five chapters has been written by a prominent educator with an extensive background of practical experience in commercial and educational broadcasting. The five areas covered are:

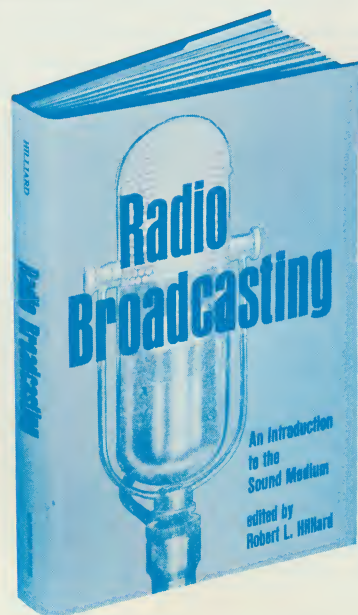
- 1) Management and programming; 2) Operating and studio facilities; 3) Producing and directing; 4) Writing; 5) Performing.

"A practical introduction to the sound medium's place in the expanding field of communications."—**Broadcasting**. "The first comprehensive sophisticated, up-to-date introduction to radio available for general use."—Prof. Elizabeth L. Young, American University. "A complete and practical consideration of radio; I like particularly its compactness and practical approach to the medium. It provides invaluable data and reference material for the student, yet permits ample freedom for the instructor."—Prof. LeRoy Banerman, Indiana University.

192 pages, 20 illustrations, sample scripts, notes, index.

Text edition (paper)
Cloth

\$4.40
\$6.95



AUDIO CONTROL HANDBOOK

FOR RADIO AND TV BROADCASTING

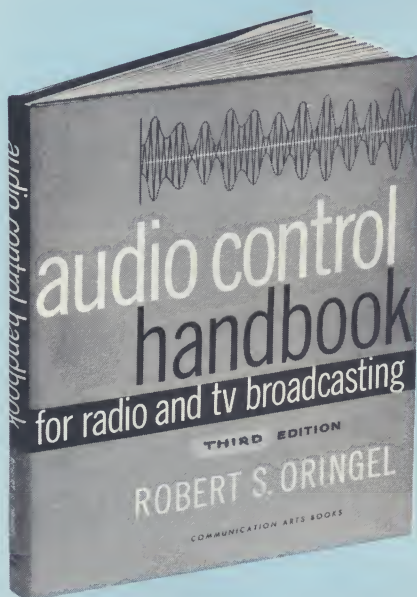
THIRD EDITION, REVISED AND ENLARGED

by **ROBERT S. ORINGEL**, Voice of America

This is the third edition of this standard text-handbook, expanded and brought up to date. "Here, in clear and non-technical language is a complete, step-by-step explanation of every phase of audio control. Without reservation, Oringel's book can be recommended to every one interested in the audio field, from the student to the seasoned professional, as well as the inquisitive layman and responsible executive."—**Journal of the SMPTE**.

171 pages, 8¾" x 10", 145 photographs and diagrams, glossary of terms, index.

\$7.95



RADIO PROGRAMMING IN ACTION

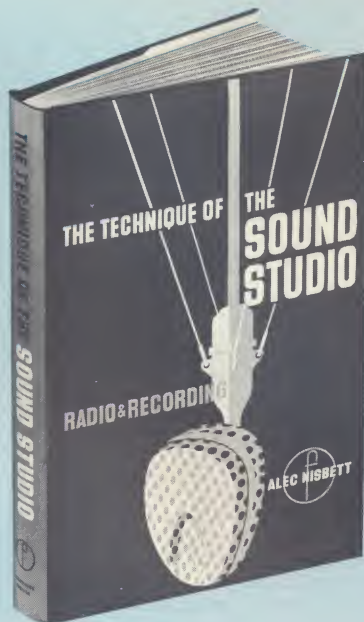
REALITIES AND OPPORTUNITIES

edited by **SHERRIL W. TAYLOR**, CBS Radio Network

Based on the 1966 programming seminars of the NAB, 27 broadcast executives representing radio stations throughout the country, present their original essays and viewpoints within six broad programming categories: News and Public Service; Modern Music; Country Music; "Beautiful" Music; FM Radio; Sports. "A valuable item for broadcasters' library shelves."—**Billboard**.

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THE TECHNIQUE OF THE SOUND STUDIO

RADIO AND RECORDING

by **ALEC NISBETT**

This comprehensive analysis of studio technique deals with each operation in terms of what it does to sound, and why. "This is an excellent, very readable book and one to be recommended to those who are seriously interested in using radio or sound reproduction in general, as a truly effective medium of communication. It concerns itself with sound for sound's sake and is aimed at an audience to whom correctness of sound reproduction is paramount. Microphone characteristics are dealt with in good detail, and the utilization of the microphone in speech, music and drama situations is illustrated by many clear examples, including a good share of line drawings of specific pickup arrangements."—**The NAEB Journal**.

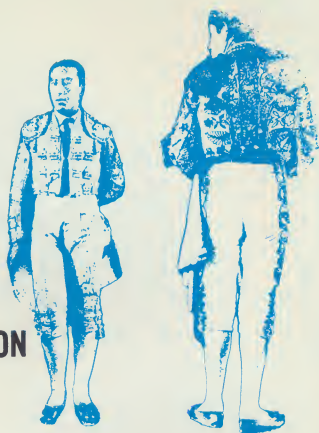
"The book does a great deal more than treat basic principles and techniques recommended to produce the best broadcast sound. Chapters discuss studios, microphones, sound quality and volume, editing, tapes and discs, fades and mixes, sound effects and echo and distortion techniques, shaping of sound and 'communication in sound.'"—**Broadcasting**. "For the writer, director, actor, musician, interviewer, contributor of taped actuality, engineer, or anyone else in any of the many fields which come together in the sound studio."—**American Cinematographer**. "A volume that could easily qualify as a handbook for both students and professionals alike."—**Television Age**.

288 pages, 103 diagrams, glossary, index.

\$10.50

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by **PETER CROY**



Here, in easy-to-read and precise form, is a comprehensive reference source on all stages of the transformation of design to the printed page. All printing processes are covered from letterpress to photogravure. There are special, detailed sections covering the many facets of camera technique, including lighting for photography, backgrounds for photography, camera techniques, and darkroom techniques. The many possibilities of photography for original, effective advertising design is given particular emphasis. The use of special and unusual photographic effects by the use of combined images and other devices is covered, and many imaginative examples are shown.

"Explains fundamentals and basic techniques and acts as an excellent starting point for anyone wishing to pursue a particular technique further."—**Photographic Trade News**.

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COMPLETE ART OF PRINTING AND ENLARGING

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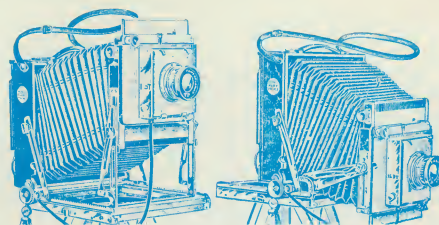
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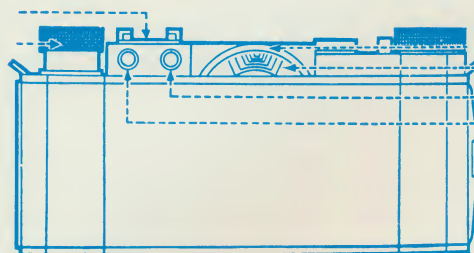
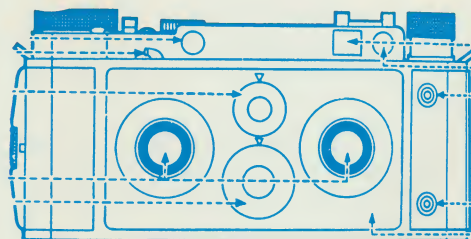


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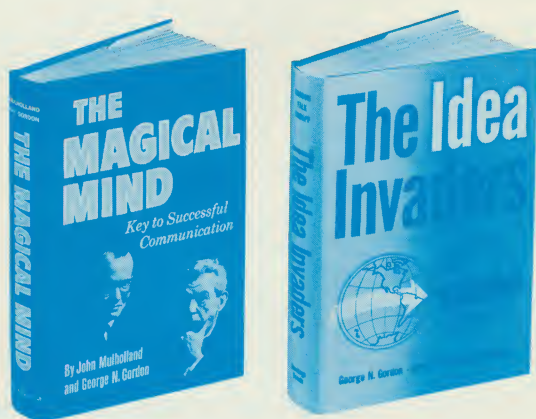
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